

The Cadence

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THE CADENCE

(THE LAST THING IN MUSIC)

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WILLIAM RINGGOLD STRAUGHN

Dedication to Dr. Straughn

The Music Department wishes to pay tribute to one now resting in his eternal sleep but not forgotten in the hearts of those who knew him—Dr. William R. Straughn. Dr. Straughn was a man of high attainments. His many years of experience in the field of education more than qualified him for the high position he held as president of our College and as a member of the State Council of Education. Through his untiring efforts he placed Mansfield State Teachers College on a par with the leading colleges throughout the state and country. He had that rare gift of being able to handle the most difficult situations with the decisive stroke of a master. A champion of fair play, he was ever ready to advise and help along anyone with a problem worthy of consideration.

Bernard J. Gerrity.

EDITORIAL

Music

Four years of college influence brings about a transition in the student that is something to marvel about. The student may, at times, be unaware of this change, because of following daily routine and because of disintegration of the music curriculum as a whole. It is only after we have mastered the greater part of the course that we really begin to admire the far-sightedness of the educators who prescribed the combined unit of preparation, guided experimentation and adjustment; the ultimate goal of these educators—to produce not only a teacher but a leader.

Leadership demands that the leader has that confidence which comes only through having already had a good background of experience; by which he knows how to make decisions with a finality that inspires faith in these decisions.

Let us inquire into this background which embodies such leadership.

In kindergarten and grades the music student-teacher has at his disposal the psychology necessary to study mental attitudes and reactions toward the emotional appeal of music. This appeal may be brought about by the passive response of listening or by the physical response of participation as, for instance, singing, folk-dancing or performance on some musical instrument.

Having discovered the aptitudes of each individual child, the teacher is able to decide the particular musical set-up which would be most enjoyable and ideal in every single instance. If a pupil shows an inclination toward musical performance through the medium of an instrument the teacher must observe the physical advantages desirable for each instrument—for example, long fingers for string instruments, piano, violin, etc., rather thin lips and well formed teeth for trumpet, for clarinet, slightly protruding upper teeth, for trombone full lips and so on. Having certain physical qualities gives a pupil advantages in a particular place in the orchestra or band.

In vocal musical participation the student teacher has a daily observation with the voice of the pupil from the rote song of the

kindergarten to the private vocal instruction of senior high school. The effect of physical development upon the vocal chords, changing voice of the male adolescent, tone quality, range and placement, all these come to the aid of the teacher in selecting singing groups such as soloists, duets, trios and ensemble singing.

Is it any wonder then, that a music supervisor rarely makes a snap decision? Having carefully studied the details and having had a wealth of experience and adjustment, the music supervisor upon graduation enters the field of public-school music—a leader.

—*Bernard J. Gerrity.*



THE VESTED CHOIR

The Music Supervisor

The music supervisor unlike many workers in the modern world has the opportunity to combine remunerative labor and personal pleasure. To the musician his art is a labor of love. The music supervisor is uniquely privileged in being able to earn his living in doing that which he greatly delights to do. With all its advantages our machine age has deprived many of the joys of labor and confined them to mechanical tasks remote from their personal interests and joys. With the teacher, particularly the teacher of music and more specifically the music supervisor, this is not true. Such teachers can say with Robert Frost

“My object in living is to unite
My avocation and my vocation
As my two eyes make one in sight.”

Their daily labor compels them to give both personal and professional attention constantly to the world of sound in pitch, rhythm and time where is both their chief interest and their chief delight. A sentimentalist cannot succeed either in music or in teaching. Only an artist and an artist who delights in life can succeed in either.

“Only where love and need are one
And work is play for mortal stakes,
Is the deed ever really one
For Heaven and the future's sakes.”

—Dr. A. T. BELKNAP.



DR. CHARLES FINLEY WILLIAMSON

Choral Singing

(By Dr. Charles Finley Williamson)

Westminster Choir started its concert touring sixteen years ago. Since it gave its first concert in the Syria Mosque in Pittsburgh, Pennsylvania, it has given over seven hundred concerts in the United States and Canada and has had two tours in Europe. It opened its first European tour in Albert Hall, London, with thirty-five hundred people present. One week later, at the Choir's second concert in the same hall, there were seven thousand present. It gave its first Paris concert in the Royal Opera House with the President of France and all of his cabinet in attendance.

Westminster Choir has had the honor of being the first American organization to appear in the Royal Opera House of Vienna. It likewise was the first American organization ever to sing in Budapest and Zagreb, and was the first foreign choral organization ever to have sung in Russia. At the invitation of the Soviet Russian Government, Westminster Choir gave a series of concerts in Leningrad and Moscow. Plans are now being made to take the Choir to Australia and the Orient. All of these tours have come about because the public the world over loves choral singing.

Out of the touring of Westminster Choir has grown Westminster Choir School, now in its eleventh year. The School is an institution chartered under the laws of the State of New Jersey, giving the degrees Bachelor of Music and Master of Music. It exists to train young men and young women of good Christian character and sound mental and musical equipment. These young people are trained for the church, community and college. They go out as organists and conductors and, at the same time, are equipped to carry on work in Christian education and educational dramatics.

As with the Choir so with the School, its growth has come about because of the great love of choral music over the world. Every week in the United States 150,000 young people sing in choral clubs under Westminster leadership. There is a Westminster Choir School in Japan under the leadership of Mr. Ugo Nakada. They gave the first performance of Handel's "Messiah" given in Japan with a Japanese chorus and orchestra. There is a Westminster Choir School in India under the leadership of Robin

Patterson, a native Indian. Last year their Westminster Choir toured for six weeks under the sponsorship of the Y. M. C. A. Another graduate of Westminster Choir School, Mr. Tai Joon Park, has just started a school in Korea and this last Christmas season the first a cappella choir of Korea broadcast a program of Christmas carols under Mr. Park's direction. One of the graduates of Westminster Choir School is also head of the conservatory at Silliman University in the Philippines where she has over one thousand students in orchestra, band and chorus work. Negotiations are being carried on to start a Westminster Choir School in the Latin-American republics and South America.

In the fall of 1938 the Roth Quartet of Budapest is coming on the faculty of Westminster Choir School, forming the Westminster Academy of Chamber Music. This is being done so the students of Westminster Choir School may have a better understanding of the relation of strings and voices and so that adequate training may be given to young people in America in the beautiful art of string ensemble playing.

People love to sing. Not ten per cent of the people in the United States are able to take part in instrumental music, which means that the balance or ninety per cent of the people must find their expression in singing. Not over one per cent of the people in a great city like New York ever attend a symphony concert. That again shows the great field that is undeveloped and shows the great need that exists for choral leadership.

The supervisor of music is the one person upon whom rests the greatest responsibility for the development of choral music in America. What we have in the United States at the present time I personally feel we owe to our supervisors. Wherever you go over the land you will hear exceptional a cappella singing by high school choirs. The national choruses under the direction of Dr. Hollis Dann have amazed our music leaders with the beauty and artistry of their performances. Sometimes, however, I feel that the supervisor is inclined to lay too much stress on the instrumental side of his work. Knowing that he can touch only ten per cent of his group, it seems unwise as you find it in some communities that he should give almost all his time to work that touches a small number of his students. The supervisor's work should definitely be divided fifty per cent to instrumental work and fifty per cent to the choral work.

A splendid technique has been developed for our instrumental work but sometimes it has not been recognized that a choral technique is just as difficult to acquire and develop as is an instrumental technique. Voices must be tuned and can be tuned just as easily and just as beautifully as can string instruments be tuned. The good or bad quality of a tone that a chorus produces does not depend upon the good or bad quality of the voices but entirely upon the technique of the conductor. At one and the same time he must make his instrument and play upon it. This can only be done when the conductor recognizes that his function is not that of beating time but that of guiding and controlling the phrase line in such a way that the individual will have a natural sustained legato with freedom from all interference. The choral conductor must know that his problem is to carry sound through beats and not to accent the beats.

The choral conductor likewise must have thoroughly mastered diction. The element that we call sound is a translation that the brain gives to vibration. A phrase line is a continuous stream of vibration and tells the listener the various pitches of the melody, the different chord combinations, the timbre of the voice or instrument, and the intensity or stress of the tone. In choral singing all of these elements in the vibration are carried on a vowel or consonant. It is absolutely essential that the choral conductor so master his technique that his choir does not sing words but have each sound, either a vowel or consonant, in its proper place and proper balance in relation to the phrase. The result will then be not a chorus that says words in vaudeville style but a chorus that will have a beautiful flow of tone and diction that will delight the ear. Beautiful diction means good intonation and true chording and almost perfect timing.

In choral singing it is the poem that inspires the composer. Our loyalty must be to the music but in honesty we must follow the composer's inspiration. This means that the words in all their beauty and force carry the message.

"How many of us stop to think
 Of music as a wondrous magic link
With God; taking sometimes the place of prayer,
 When words have failed us 'neath the weight of care.
Music, that knows no country, race nor creed,
 But gives to each according to his need."



MRS. GRACE E. STEADMAN

Director of Music Education, Mansfield State Teachers College

DEGREE: Graduates listed in the following pages are candidates for the degree, Bachelor of Science in Public School Music. They are also certified to teach other subjects, usually English or Social Studies. Other fields are also chosen, however.

TEACHINGS Each graduate has taught in the boro schools of Mansfield for three years through Kindergarten, Grades, Junior and Senior High Schools. Teaching has included both vocal and instrumental work, glee clubs, band, orchestra, piano-classes, voice-classes, theory, assembly singing, pageants and operettas.

PREPARATION: Included in the regular course as set up by the State, all graduates have had four years of voice, piano and chorus; at least two on strings and other instruments; three in band and orchestra.

RECOMMENDATION: We endeavor to give a complete and accurate rating of each graduate about whom inquiries are made, for it is our desire to serve the schools of Pennsylvania to the best of our ability.



ARTLEY, JANET L. Piano

English, 27 hours.

Vested Choir; "Elijah"; Opera Club, "My Maryland"; Lambda Mu; Kappa Delta Pi; Pi Gamma Mu; Y. W. C. A.; Athletic Club.



FELTON, LOUISE KANTNER

Voice, Organ, Piano

English, 30 hours.

Y. W. C. A.; Symphony Orchestra; Concert Band; Kappa Delta Pi; Lambda Mu; Music Supervisors' Club; Opera Club; Vested Choir; Scribblers' Club; operas in College and Athletic Club.



FIZELL, BETTY TAYLOR

Piano, Oboe, 'Cello

English, 30 hours.

Flashlight Board; Carontawan Board; Scribblers' Club; French Club; German Club; Vested Choir; Kappa Delta Pi Fraternity; Lambda Mu Sorority.

ARTLEY, JANET L. Age 21. Church preference, Protestant. Address until graduation, Box 44, M. S. T. C., Mansfield, Pa. After graduation, New Milford, Pa. Pre-college work: New Milford Consolidated High School, New Milford, Pa., Glee Club, Orchestra, Operettas and Plays. College Work: Regular four year course, including practice teaching and observation, three years, in kindergarten, grades, Junior and Senior High School, vocal and instrumental work. Teaching knowledge of band and orchestral instruments. Playing knowledge of piano, (major instrument) 8 years; voice, 4 years; violin; clarinet; trumpet; string bass; flute; drums; organ. Chorus and Supervisors' Club, 4 years; Concert Band 2 years; Symphony orchestra, 2 years. Professional Experience: Church choir member, Store Clerk.

FELTON, LOUISE KANTNER. Age 21. Church preference, Protestant. Address until graduation, M. S. T. C., Mansfield, Pa., Box 102. After graduation, 271 Kidder St., Wilkes-Barre, Pa. Pre-College Work: Coughlin High School, Wilkes-Barre, Pa.; Girls' Glee Club, Orchestra, Senior Play, Operetta, Dramatic Club, Junior Mozart Club, Accompanist's Class. College Work: Regular four-year course, including practice teaching and observation, three years, in kindergarten, grade, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, organ and voice, 4 year; piano, 13 years; organ 2 years; violin, 'cello, flute, oboe, horn and trumpet. Outside Experience: Clerking, waitress, Girl Scout Camp Work, Wyoming Valley Playground teachers for two years, Column of College Events for the "Tioga County News."

FIZELL, BETTY TAYLOR. Age 20. Church preference, Protestant. Address until graduation, State Teachers College, Mansfield, Pa.; after graduation, Hatboro, Pa. Pre-college work: Hatboro High School, 5 years (Junior and Senior), Glee Club, 5 years; Band and orchestra, 2 years each (student conducting); Piano, 9 years; thrice winner of Philadelphia Symphony Orchestra Award. College work: Practice teaching and observation, 3 years, in grades, Junior and Senior High School, piano classes; violin class. Playing knowledge of piano, oboe, 'cello, flute. Teaching knowledge of all band and orchestral instruments. Major instruments, piano, oboe, 'cello. Voice 4 years; piano 13 years. First Band 3 years, first orchestra 3 years; Chorus 4 years; Supervisors' Club 4 years; Opera Club 4 years.



GERRITY, BERNARD J.

Piano, Voice, Horn
English, Handwriting.

Music Supervisors' Club; Opera Club, Treasurer; Elijah Oratorio; Operas, "My Maryland", "Blossom Time", "Student Prince", "Romeo and Juliet"; Vested Choir; Symphony Orchestra; First Band; Phi Mu Alpha Sinfonia, Treasurer, President; Kappa Delta Pi; Cadence, Associate Editor and Editor.



JONES, JANET E.

Voice, Piano, Organ
English

Y. W. C. A., Cabinet; Music Supervisors' Club and Chorus; Opera Club; Operettas, "Blossomtime", "My Maryland", and "Student Prince"; Vested Choir; College Symphony; Emersonian Literary Society, Vice President; Women's Student Council; Kappa Delta Pi; Lambda Mu.



KRESGE, EVELYN E.

Voice, Piano, Organ
French, 24 hours, English, 18 Hours.

Vested Choir; Lambda Mu Sorority, President; French Club; German Club; Dramatic Club; Scribblers' Club, President; Opera Club, Kitzi in "Blossom Time", Barbara Frietche in "My Maryland", Kathie in "Student Prince"; Latin Club; Y. W. C. A.; Assisted in putting on High School Operetta.

GERRITY, BERNARD J. Age 33. Church, Roman Catholic. Address until graduation, Room 47, S. Hall, M. S. T. C., Mansfield, Pa. Address after graduation, 234 S. Locust Ave., Centralia, Pa. Pre-college Work: Choir Director, three years, Orchestra and Accompanist work. College Work: Teaching and observation, three years, in kindergarten, grades, Junior and Senior High School. Teaching knowledge of all instruments. Playing knowledge of violin, string bass, horn, clarinet, trombone. Major, piano, 7 years, voice 4 years, horn 4 years. Piano specialization, New England Conservatory, Boston, Mass. Member of Boston Choral Society, one year.

JONES, JANET E. Age 21. Church, Methodist Episcopal. Address until graduation, 322 North Hall, Mansfield, Pa. Address after graduation, Columbia Cross Roads, Pa. Pre-college work: Troy, Pa., Senior High School; accompanied glee clubs and chapel; High School operettas, orchestra, 3 years; High School Student Council; member of church choir; member of Girl Reserves; 4-H Club; track team. College Work: Transferred from the secondary field to music at the beginning of the sophomore year, covering the entire 4 year music curriculum, including observation and practice teaching three years (vocal and instrumental). Teaching knowledge of all the instruments. Playing knowledge of piano, organ, violin, clarinet, oboe, flute, drums, trombone, and baritone. Major instruments: voice, piano, and organ. Voice, 4 years. Piano, 10 years. Professional experience: Member of church choir; 4-H Club, Senior Leader; teacher in Sunday School and in the Daily Vacation Bible School; private piano teaching.

KRESGE, EVELYN E. Age 21. Church preference, Methodist. Address until graduation, M. S. T. C., Mansfield, Pa. After graduation, 1606 Pine St., Scranton, Pa. Pre-College Work: Central High School, Scranton, Pa., 4 years; High School Glee Club, Dramatic Club, Plays, Operetta "H. M. S. Pinafore" High School Quartet, French Club, Girl Scout, Song Recitals. College Work: Three years practice teaching and observation in kindergarten, grades, Junior and Senior High School, in both vocal and instrumental work. Teaching knowledge of all band and orchestral instruments. Playing knowledge of piano, organ, violin, viola, alto horn, clarinet, trombone, and string bass. Major instruments: Voice, piano, and organ. Private Lessons: Voice, 7 years; piano, 9 years; organ, 1 year. First Orchestra 2 years, First Band 2 years, Chorus 4 years. Music Supervisors Club 4 years. Professional Experience: Member of church choirs, Director of church choir, Song recitals, Instructor of art, music, dramatics, and recreation in daily vacation Bible School, Child governess, Piano teacher, Waitress, Office work.



McCUE, ELEANOR Piano, Voice
French, English.

French Club; Athletic Club; Music Supervisors' Club and Chorus; Y. W. C. A.; Opera Orchestra and Concert Band.



McNITT, BEATRICE A.
Piano, Organ, Violin
English, Social Studies.

Kappa Delta Pi; Phi Gamma Mu; Lambda Mu, Vice President; Y. W. C. A., Cabinet; Latin Club; Vested Choir; First Orchestra; First Band; Scout Leadership Course; Athletic Club; Supervisors' Club and Chorus, Secretary; Opera Orchestra; "Maryland, My Maryland".



RYDER, CHARLES H.
Violin, Mellophone
Social Studies.

Music Supervisors' Club and Chorus; Phi Mu Alpha Sinfonia; Opera Club, "Yeoman of the Guard", "Blossom Time"; Opera Orchestra; Vested Choir; Symphony Orchestra and Concert Band; Y. M. C. A.

McCUE, ELEANOR G. Age 21. Church preference, Catholic. Present address, 79 Elmira St, Mansfield, Pa., after graduation, Ulster, Penn. Pre-College: Glee Club, Operetta, declamation contests, class song, basketball. College work: teaching knowledge of all band and orchestral instruments; playing knowledge of violin, clarinet, viola, 'cello, cornet, trombone, baritone, organ; piano 7 years, voice 4 years. Practice teaching and observation, three years, in grades, Junior and Senior High Schools. Professional experience: private teaching of piano and violin.

McNITT, BEATRICE A. Age 22. Church, Congregational. Address until graduation, 548 North Hall, Mansfield, Penna. Address after graduation, Milroy, Pa. Pre-college Work: Milroy, Pa., High School; accompanist for Glee Club and Chapel; Orchestra, 4 years (violin); Plays; Operettas; Scouts; 4-H Club. College Work: Regular four-year music curriculum, including three years observation and practice teaching in the kindergarten, grades, Junior and Senior High Schools (vocal and instrumental). Teaching knowledge of all instruments. Playing knowledge of violin, clarinet, trumpet, baritone, trombone, flute, 'cello, and drums. Voice, 4 years. Major instruments: piano, 10 years, organ, violin, 5 years, and clarinet. Professional experience: Member of church choir; teaching in Sunday School; Accompanying; 3 years of counselor experience in Health and Scout Camps; 4-H Senior Leader; Store-clerk; Private tutoring and piano work.

RYDER, CHARLES H. Age 23. Church preference, Methodist Episcopal. Present address, 18 N. Main Street, Mansfield, Pa.; after graduation, Lawrenceville. Pre-college Work: Lawrenceville High School. College Work: Playing knowledge of piano, violin, clarinet, trumpet, trombone, brass bass, baritone, French horn, flute, percussion instruments, viola, string bass and 'cello. Major instruments: violin 8 years, mellophone 5 years, bass 5 years, clarinet 3 years. Teaching and observation three years in kindergarten, grades, Junior and Senior High School. Symphony Orchestra 4 years, Concert Band 4 years. Professional experience: private instrumental work, Methodist church choir, Mansfield and Lawrenceville, Pa., Boy Scout work at Lawrenceville, Pa.

The Symphony Orchestra

Having been asked by the editor of the *Cadence* to say a few words about the College Symphony Orchestra over my signature as the developer and conductor, it is a real pleasure to comply with his request. When I came to Mansfield the orchestra was organized with symphonic ideals. Only the largest cities had symphony orchestras. Civic orchestras were unheard of, and the Mansfield Symphony was a unique organization with a wide reputation. We were pioneers in the school orchestra movement and it was a great source of satisfaction to be asked a year ago to conduct the concert of the first All-State High School Orchestra of 150 pieces before 2,200 enthusiastic members of the Pennsylvania State Education Association. This orchestra was developed largely by teachers who had been trained in our organization. We maintain an orchestra of fifty pieces for the study and rendition of the great symphonic masterpieces.

At the middle of the year the orchestra gave a public presentation of Beethoven's First Symphony, and on Friday, March 19th, they played a Mozart program including the Overture to the "Marriage of Figaro" and the Symphony in G Minor. The program also included the "Alleluia" and "Giunse alfin il momento" sung by Miss Evelyn Kresge, the violin Concerto in Eb Major played by Mr. Willard Keen, and the first movement of the piano Concerto in A played by Mr. Howard Anderson, all beautifully rendered.

Dr. Will George Butler.

The M. S. T. C. Concert Band

Along with other first things to emerge from the effects of the depression is the Concert Band. With a well-balanced organization this year made up of the better players of the school stress has been laid on doing much sight reading and incidentally getting acquainted with a wide scope of Band repertoire. One night each week has been spent in polishing material to be used on concert or chapel programs. Interest was keen enough that the Band members voluntarily met each Friday afternoon after four o'clock for an extra rehearsal. At these meetings we sight-read and studied materials.

Through the kindness of the owner of the local Music House we studied various methods for beginning bands and followed these with the graded series as suggested by the various compilers. After going a ways with this we turned to the music being used in the Pennsylvania State Music Association Festivals and played through all these numbers. This gave a good idea of the type of materials many bands in the State are using at the present time.

From this we turned to numbers in the school Band library that are listed in the National Band Contest list. This is also another list that is being used extensively in the schools of the State from now until the end of April. The Band members feel they know actually some of the material that their predecessors are dealing with in the field at present.

We have prepared numbers for concert work and have had one delightful trip to Canton in January. Another is scheduled for Troy on April 9th. As one of our soloists we have a local boy who purchased a \$365 Conn recording BBb bass from his own pocket money this fall. The whole band is proud of him and he can play a quality of bass that is sought for but seldom heard.

In February the Band played three numbers on a Community Vesper program and one of the persons in charge of the evening program remarked afterward, "I did not realize that a Band could play so sweetly and in keeping with a religious service."

Material from the District and State Festivals is beginning to come to Mansfield and the next few years give promise of an ever-growing and better Concert Band.

—John F. Myers.

Notes On Second Band, Second Orchestra and The High School Orchestra

The second band and second orchestra of the college have for the past few years been more or less of a laboratory course where the music supervisors get ensemble practice on some instrument other than their major instrument. A large amount of sight-reading has been the aim, rather than a polished performance of two or three numbers.

The standard of achievement this year has been higher than that in several years past, due to the interested attendance of some of this year's talented freshmen and several experienced musicians from the elementary and the secondary fields. In the orchestra rehearsals a good balance of instrumentation has been obtained with very little need for shifting of players to different instruments. The average rehearsal has had 14 to 18 violins, 3 to 4 viola, 2 'cello, 2 bass, 3 or 4 wind, and 2 percussion players.

The instrumentation in the band always shifts from semester to semester more than the orchestra; however a good balance between bass and treble instruments has been maintained here with very little difficulty.

A valuable feature of these rehearsals is the opportunity afforded senior music supevisors to conduct one or two numbers with which they have previously become familiar. This practice tends to give the seniors a certain poise and self-confidence in appearing before instrumental groups—attributes which tho not sufficient in themselves are very necessary to those who will succeed in this highly competitive field of school music supervision.

By combining the orchestras from the Junior and Senior high schools for one rehearsal each week a larger and better balanced high school organization has been the result this year. More difficult music, performed with better effect has given an impetus to interest in this department which makes the outlook bright for a larger and better high school orchestra in the near future. With very few players lost thru graduation and a number of good string and wind players coming from the Junior high, next year's orchestra should be even better than this year's.

The Mansfield school district was proud to send five players to the district orchestra held recently at Towanda. Two of these were selected by the judges to represent Mansfield in the State Orchestra at Mt. Lebanon. Even prouder were the parents of the record made by these talented youngsters at these two meets.

Loren A. Warren.

Vocal Music in The Mansfield Junior and Senior High Schools

General music in the junior high school includes group singing, theory, and music appreciation. The music is taught by grades in two and three sections. However, one day a week each grade assembles for singing and listening to records. In this way the grade is unified and does the same type of work. The sections are divided according to ability which has its advantages but also disadvantages. By having a grade assembly once a week it seems to take care of the feeling of inferiority somewhat.

The principal activity in the junior high school is to help with the assembly programs. The assembly songs are rehearsed in each grade in the regular music classes so that the songs will be familiar to all the pupils. Many times the English, Geography, History and Science classes ask for music which is suitable for a program. The pupils take much interest in preparing music which correlates with the other subjects.

The music classes always prepare an assembly program for Christmas. Each grade is responsible for a part of this service. This year the special numbers were carols from other countries. The ninth grade gave the traditional background of the carols which they sang. They selected numbers which are not heard very often in this country. At the close of the year there is also another program. During Good Music Week the best numbers will be taken to the College Assembly.

Every other year an operetta is given in the senior high school. "And It Rained" was presented by the Mixed Chorus in December. The operetta was well received by the public and the pupils enjoyed producing it as a large number could take part in the choruses and the dances. Next year another type of activity will be used the first semester as in a small high school it is impossible to attempt too many things in one year.

Mansfield was represented at the first All State Chorus which was held in Ebensburg during November. Next year there will be some seniors who will try for scholarships at this meeting. A Tioga County Choral Festival is being organized for early Autumn.

Mansfield has been very active in the State Forensic League for the last three years. The Girls' Glee Club have held first place in class C for the past two years. The trophy will become the property of the high school providing the girls win again this year. The Boys' Glee Club took the honors last year for the first time. Girls' Trios, Boys' Quartettes, and Vocal Soloists have been winners in this district. In the local contest many students are participating because of the benefit which they derive from preparation and participation. There are five sopranos, five contraltos, five baritones, and one tenor in the vocal solo division. Two Boys' Quartettes and four Girls' Trios in the small ensemble section. Four girls are competing in piano and one girl in flute.

Two people may enter the Solo Singing Contest held at Buffalo in April. Two girls and three boys are competing from here. This contest is held in each district of the Music Educators Conference. The winners from each district will compete at the National Educators Conference in 1938. Prizes will be given to the National Winners.

The vocal, piano and instrumental classes have made it possible for the high school students to receive the necessary training in order to do the type of work which has just been mentioned. One of the high school girls was asked to be the guest soloist with the District Orchestra held in Towanda. In addition to all these activities named, these young people give generously of their talent in the community.

The students who graduate from the Mansfield State Teachers College Music Department have been responsible for the training of all these boys and girls so they are ready to enter the teaching field prepared to carry out the major activities in any junior or senior high school.

Irma Marie Scott.

The World of Music

Since the new Ginn and Company publications THE WORLD OF MUSIC have been adopted for use as the basic series in the music classes in the Training School and the Sight Singing Classes of the Music Supervisors' Course in the College at Mansfield some brief analysis of the content and the organization of these new books is timely.

In presenting to the public THE WORLD OF MUSIC the publishers have undertaken a most ambitious and comprehensive task. They propose to provide an entire course of study for music in the public schools, which shall include materials not only for the regular class-room music period, but also for the school Band, Orchestra, and Piano Classes, so organized that the development of these last named groups shall grow naturally from the class-room music study. Not all of the books in the series have made their appearance, but they are being offered in the order of their completion. Only the books intended for use in the regular music period in the Primary and the Intermediate Grades will be reviewed here.

This material consists of six books which may be put into the hands of the children from the First Grade through the Sixth; two books of Piano Accompaniments intended for the teacher; a book of songs for the Kindergarten; a volume of piano pieces to be used for rhythms in the Kindergarten and the first three grades; and an ungraded book for rural schools. The books are given attractive names suggestive of their especial features, such as "Listen and Sing," for the First Grade, and "Blending Voices," which includes many two-part songs. The intended order in which the six graded books are to be used is indicated inconspicuously on the backs by a system of chevrons.

The musical contents of the books consists entirely of songs; the sight-singing "exercise" has finally been banished. The songs are so well chosen that the reward for the child's effort in learning a new song, whether by reading or by imitation, is a fine musical experience and a worthwhile addition to his repertoire as well as increased technical skill.

As the name of the series suggests, more than half of the songs

are Folk-Songs. Texts have been supplied which have charm and variety, are closely related to the child's experience, and will stimulate his imagination.

Pictures, some of them copies of masterpieces, others especially drawn for the series, are generously interspersed through the various books. Many of these pictures are in full color, others in one color, and all play an important part in the creation of atmosphere for the songs, as well as provide increased opportunities for co-ordination with other subjects.

A valuable and original feature of the first two books is the inclusion of a number of songs in which the child who is still in the "tone matching" stage can participate. His contribution consists of the simplest musical figures reiterated during the course of the songs.

After the first book Rote Songs are indicated as such, all others being intended as reading songs. All tonal and rhythmic problems are prepared by rote considerably in advance of their presentation as eye-problems. A "preparatory" song is provided for each new problem immediately before its appearance in a reading song. In the first reading material, which is intended for use in the second half of the Second Grade, songs are grouped in keys (Eb and E, Ab and A, etc.).

It is evident from the melodic structure of the songs offered that the editors consider that form as well as the rhythmic and tonal elements of music should enter early into the child's musical consciousness, for the unifying devices of repetition and sequence are conspicuous features of the music. In the manuals which accompany the series, the editors show how the factor of form may be emphasized to facilitate music reading, dictation and music appreciation.

The two-part music, which makes its initial appearance in the fourth book, is artistic and carefully prepared to give the child simple harmonic experience and to stimulate his taste for partsinging. Emphasis is placed upon the sound of two different parts sung together rather than against each other. In the sixth book an optional third part, represented at first by 1-5-1 of the scale is added to the original two parts, a device very useful with the varying conditions in different classrooms.

The various tonal and rhythmic problems are presented for study in the following order:

Second Book: Skips of the common chords, including V7, and scale passages; major and minor mode (natural form); 4 4, 2/4, 3/4 measure, in rhythms including not more than one tone to the beat.

Third Book: Introduction of two tones to the beat.

Fourth Book: Introduction of the dotted quarter and eighth note; easy chromatics; beginning of two-part singing.

Fifth Book: Introduction of 6/8 measure; of the dotted eighth and sixteenth notes.

Sixth Book: Introduction of three-part singing; 9/8 and 12/8 measure; four tones to the beat and its variants; the triplet; syncopation; modulation.

No definite study is made of the half and eighth notes as beat notes, although a few examples of the former occur in reading songs.

It is a unique feature of the series that the material is so chosen and organized as to be adaptable to any one of the several "methods", whether employing the Latin syllables or not, which are in current use in this country. Manuals are available in which the editors analyze five different approaches to music reading and illustrate how the songs of THE WORLD OF MUSIC can be used in each of these procedures. The last plan discussed is that in use in the Public Schools of Kansas City, under the direction of Miss Mabelle Glenn, one of the editors. This procedure, in which written dictation precedes music reading, is developed in greater detail in the manual, as it no doubt had greater influence than any of the others upon the choice of song material.

The manual also gives specific suggestions as to the activities of creating music and of music appreciation, showing how these two are an integral part of the song singing and music reading, and should be developed from them.

A final word should be said concerning the attractive appearance of the books aside from the splendid illustrations already mentioned: The publishers appear to have spared no expense in making the books attractive to the eye as well as to the musical senses, a fact which is especially commendable in a decade when there must be a temptation to economize in such matters. To encourage children in acquiring a taste for fine books and beautiful pictures as well as the best that music has to offer is a great step forward.

—Marjorie Brooks.

Musical Activity in The Training School

The Musical Activities that are offered the children who attend the Training School at Mansfield are without a doubt equal to or surpass those afforded children of any other community of the same size. Just to give the children the right start along extra-curricular music lines, there is the Rhythm Band for the first, second and third grades where the fundamentals of music are given these children. Selections by these organizations are given at different times throughout the year and many novel things have been done in the line of Rhythmic Interpretation.

Any child desiring private lessons on any instrument except piano can have the same by applying to the instrumental supervisor in charge. Then two days a week these children are brought together for ensemble playing. The orchestra, as this group is known, play different numbers, as do the above named organizations, but at this level the quest for melody plus rhythm is more ably and desirably handled.

In the above paragraph I specified that children could have private lessons on any instrument except piano. In the piano line, class instruction is given with the aid of the Ross Multiple Piano System, the first to be installed in the country. The children are handled similar to the private pupils except for the fact that this system requires fewer teachers for a large group of students.

Folk Dancing and Rhythmic Interpretation is taught to the children in all six grades. This allows for originality on the part of the pupil to some extent and is quite an element in helping the music situation along.

In addition to the above named activities, the children have a regular class-room course every day of the week which includes song-singing, sight-reading, appreciation, technique and original work (creative work). In the latter line very much has been done and at times the compositions of the pupils are played or sung in some public performance given by the class.

Summing up all the above named activities shows that a student who attends the Mansfield Training School really has Opportunities that are spelled with a capital O.

Joseph L. Fink.

WITH THE CLASSES

SENIOR CLASS

The class of 1937 is the smallest one graduated from M. S. T. C. in a number of years. We started out with just thirteen, but that doesn't mean that we've been unlucky—so far. There are only a hand-full of us, however, you will recall that a few in the hand are worth dozens in the bush (to magnify the old adage).

There is Gerrity—the married man of the class; Artley, the tiny miss who imitates the faculty to a T; Ryder—the quiet male member; McCue—the quiet female member; McNitt—the studious; Fizell—the one with the red hair, lots of fire, and no temper; Kresge—with the beautiful voice; Jones—always in a rush to a class when she isn't already in one—and Felton—heaven knows what.

Well, there you have us, and what are you going to do with us?

—L. Felton.

JUNIOR CLASS NOTES

During the last few weeks of our Sophomore year we were pledged to the ranks of student teachers, but this year we became full-fledged wielders of the "rod". And what fun (???). Ask Robert Bailey, he knows.

Three of our girls attained the goal of Lambda Mu: Gladys Cromer, Marian Conable, and Cora Johnson. Congratulations, girls!

Herbert Williams, Ray Reed, Francis Galvin, and Joe Fink lend their able assistance toward keeping up the morale of the Red and Blacks. Those arrangements are first-rate, Joe—keep up the good work.

Then, too, we can't forget our con-

tributions to the first violin section of the symphony Orchestra, namely: Donald Krieter and Willard Keen.

Dorothea Morrow and "Maizie" Fitzgerald are still the class socialites. No dance would be complete without them.

Ruth Feig, Byron Clark, and Marian Conable are Mansfield's own pillars in the support of the Junior Class.

Now that we're all taken care of, we'll say "Adieu" until another year dawns and we wake up as Seniors (we hope!).

—Cora Johnson.

SOPHOMORE CLASS

"Can this be the same class that entered as Freshmen Music Supervisors in '35? St. Peter put his glasses on and took another look. "By golly, they've changed. They're growing up, musically."

I reminded St. Peter that I had predicted this class would "come into its own" someday. Here was definite proof. Didn't Sidney Rosbach have a part in the opera last year? And just look at all the pianists we have, even the accompanist for the Symphony Orchestra, Josephine Bunnell. We're no slouchers when it comes to violinists, either. Are we so very far behind other classes who have gone before us?

St. Peter hated to admit that we were getting to be good. "Just look at the trouble your class had with all those seventh chords and augmented sixth chords. Why, it's a wonder your instructor didn't go mad trying to make you see through those chords."

"Well, I'll admit, St. Peter, we did have a lot of trouble with those pesky chords, but they're hard, and besides,

we can't be so good in everything. Don't you think our faults are outnumbered by our good points?"

"Well, in two years I'll be better able to judge that. But I must admit that at the rate you're going now, you'll probably come out on top all right."

—*Arthur Redner.*

FRESHMEN

Will the new Freshmen Music Supervisors be able to measure up to the standards set by the Freshmen Music Supervisors before them? I say they will!

If a certain fellow would use his great (Powers) in music there would at one time be a very good trumpeter in our band. Come on Jack do your best.

Take our own Jack Pierce for instance. His Pierce(ing) notes can be heard all over the campus. He can go from low C to low C.

"Bob" Lauver is no slouch" when it comes to playing the bassoon. He is what you would call a (Lauver) of

music. He can play almost any piece ever composed. He has quite a collection of compositions in his repertoire. Try to "cross him up" on this point.

We have in our midst a new student who seems to have been confused when she chose her course of study. Well, we now have her under our wing and are watching carefully over her. It seems that she can (Gallup) over the little ivory keys so well that she just had to change courses and become one of us.

You probably have heard our own "Bing Crosby" "warbling" up on fifth floor during the day and have wondered who it was. Well, I will tell you this much, he certainly can (Speer) those high notes. Don't rush girls!

There are a great many other cohorts in our class that have very good talent, too. They, too, are to be commended on their great progress thus far. We haven't heard from them as yet, but just you wait! Give them three more years and then watch their smoke!

—*Henry Decker.*

WITH THE FRATERNITIES

LAMBDA MU

Lambda Mu began its year by adding to its membership two new members, Cora Johnson and Marion Conable. The formal initiation and the Alumni Banquet were combined, at which seven alumni members were present.

The sorority contributed to the musical entertainment of the college by presenting in conjunction with the "Collegium Musicum", made up of members of Bucknell faculty and students, a demonstration of ancient instruments and the Schuetz contata, "Why So Troubled, O My Spirit?"

Gladys Cromer, Janet Jones, Jean Karschner, Gretchen Myers, Ethel Pinnock, and Claire Ruth Watkins were taken into the sorority at the second semester.

Together with Phi Mu Alpha Sinfonia, Lambda Mu will present a formal spring concert.

The officers for the year were:

President—Evelyn Kresge.

Vice President—Beatrice McNitt.

Recording Secretary—Janet Artley.

Corresponding Secretary—Louise Felton.

Treasurer—Betty Fizell.

—Janet Artley.

BETA OMICRON CHAPTER OF PHI MU ALPHA

Beta Omicron Chapter of Phi Mu Alpha fraternity began its year with the outlining of a year's program, both professional and social. The first activity was that of sponsoring the United States Navy Band, on September 18th, followed by a chapel program directed by brother Joe Fink. In the social line first of all, the chapter gave a stag party for all the men of the college music department, in the club house. Music and cards were the entertainment of the evening. Two dances have been given, and we are now planning our part of the interfrat dance for the late spring.

Shortly after Christmas we sponsored the Goss English Singers. The next thing on our professional calendar will be our spring concert. It is through activities such as these that we justify our existence on the campus and by so doing we live up to our slogan—"The Manly Musician and The Musicianly Man."

Officers:

Mr. Greeley, Sponsor.

Bernard J. Gerrity, President and Supreme Councilman.

Don Kreitzer, Vice President.

Joe Fink, Secretary.

Ray Reed, Treasurer.

Willard Keen, Historian.

Francis Galvin, Warden.

Byron Clark, Librarian.

—Willard Keen.

Teacher Education Curriculum In Music Education

The following course of study in the field of Music Education was adopted at Harrisburg in February. Its many advantages will be immediately apparent. The Appreciation of Art, the added hours of conducting, and Educational Psychology, to mention a few of the changes strengthen to a great degree the needs of the Music Supervisor.

		Clock Hours	Semes. Hours
First Semester			
English I incl. Libr. Sci.	.....	4	3
Place and Purpose of Education in the Social Order including School Visitation	.....	3	2
Harmony I	.....	3	3
Solfeggio I	.....	3	2
Ear Training I	.....	3	2
Private Study	.....	9	3
Health Education	.....	2	1
		—	—
		27	16

Second Semester			
English II	.....	3	3
Speech	.....	3	3
Harmony II	.....	3	3
Solfeggio II	.....	3	2
Ear Training II	.....	3	2
Private Study	.....	9	3
Health Education	.....	2	1
		—	—
		23	17

Third Semester			
Appreciation of Art	.....	3	2
History of Civilization	.....	4	4
Harmony III	.....	2	2
Solfeggio III	.....	3	2
Ear Training III	.....	3	2
Eurythmics I	.....	2	1
Private Study	.....	9	3
		—	—
		26	16

	Clock Hours	Semes. Hours
Fourth Semester		
Principles of Sociology	2	2
Literature I (or II)	3	3
Harmony IV	2	2
Elements of Cond.	2	2
Methods and Materials I	4	3
Eurythmics II	2	1
Private Study	9	3
	—	—
	24	16
Fifth Semester		
General Psychology	3	3
Adv. Choral Cond.	3	3
Harmony V	2	2
Hist. and Appr. of Music I	3	3
Methods and Materials II	4	3
Private Study	9	3
	—	—
	24	17
Sixth Semester		
Educational Psychology	3	3
Harmony VI	2	2
Adv. Instr. Cond.	3	3
Hist and Appr. or Music II	3	3
Methods and Materials III	4	3
Private Study	8	2
	—	—
	23	16
Seventh Semester		
Physical Science	4	3
Student Teaching and Conferences	8	6
Private Study	6	2
Elective	4	4
	—	—
	22	15
Eighth Semester		
Educational Measurements	2	2
Student Teaching and Conf.	7	6
Private Study	6	2
Elective	5	5
	—	—
	20	15
Total—128 Sem. Hrs.		





